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The Rime of the Ancient Mariner

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Music in the Community and
Leith Walk Primary School



THE UNIVERSITY OF EDINBURGH
Edinburgh College of Art

THE RIME of the ANCIENT MARINER

a retelling for our times

21–23 March 2018, 7pm

The University of Edinburgh
Playfair Library & Old College Quad

THE MARINER Nomaan Khan

MUSIC Dee Isaacs

WORDS Gerda Stevenson

DIRECTOR John Bett

SET DESIGN Janis Hart

FILM Ian Dadds

CHOREOGRAPHY Skye Reynolds

SOUND Dave House

COSTUME Anna Cocciadiferro

LIGHTING Jonnie Clough

INSTALLATION Lucas Kao

Tickets £10/£7 in advance from
brownpapertickets.co.uk

This is a promenade performance;
please dress warmly

The Ancient Mariner has been made possible by many generous people and trusts:
The University of Edinburgh, The University of Edinburgh Development Trust, The Lady's Charitable Trust,
The Thomson Foundation, The Robin Leith Trust and The Ian Fleming Charitable Trust

1.1 The Wedding Party

Music by Dee Isaacs
Libretto by Gerda Stevenson

GUESTS ARE MILLING ABOUT, WAITING FOR THE ENTRANCE OF THE BRIDE AND GROOM.
THE BAND PLAYS A WELCOME NUMBER AS THE GUESTS ASSEMBLE.
ONCE EVERYONE HAS ARRIVED, THE MUSIC COMES TO AN END,
AND THE WEDDING GUEST SPEAKS.

$\text{♩} = 96$

Trumpet in Bb

Accordion

Tambourine

Violin 1

Violoncello

8

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

SCENE 1 - The Wedding Reception
The Wedding Party

2

16

Accord.

Tamb.

Vln. I

Vc.

24

cresc. - - - - -

Tpt.

mf

Accord.

mf

Tamb.

mf

Vln. I

mf

Vc.

32

Tpt.

Accord.

Tamb.

Vln. I

Vc.

38

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

ff

Wedding Guest

"... This is our couple's favourite get-away –
Top of their weekend list,
And to share it on their special day
Is a chance that can't be missed!
They've taken the plunge, signed the pledge!
On their behalf, I welcome you all –
Prepare to toast the newly weds
When they enter the hall!"

To next song

2.2 - "Champagne Like Rain"

2.2 Champagne Like Rain

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest

"... They've taken the plunge, signed the pledge!
On their behalf, I welcome you all –
Prepare to toast the newly weds
When they enter the hall!"

♩ = 108

The musical score is arranged in five staves. The first two staves are for vocal parts: TREBLE and ALTO, both in treble clef with a key signature of one sharp (F#). The third staff is for Flute, also in treble clef with a key signature of one sharp. The fourth staff is for Piano, consisting of two staves (treble and bass clef) with a key signature of one sharp. The fifth staff is for Accordion, also consisting of two staves (treble and bass clef) with a key signature of one sharp. The tempo is marked as 108 beats per minute (♩ = 108). The dynamics include *mf* (mezzo-forte) for the Piano and Accordion parts. The Flute part is marked *flute* and *toy piano*. The vocal parts have rests throughout the piece.

TREBLE

ALTO

Flute

Piano

Accordion

SCENE 1 - The Wedding Reception
Champagne Like Rain

2

5

TREBLE

Cham pagne_ like rain

mf

Rain like cham-pagne

A.

Cham pagne_ like rain

mf

Rain like cham-pagne

Pno.

Accord.

7

TREBLE

fresh foun-tain of the grape we're co-ming round to fill you up A

A.

fresh foun-tain of the grape we're co-ming round to fill you up A

Pno.

Accord.

SCENE 1 - The Wedding Reception
Champagne Like Rain

3

9

TREBLE

plea-sure you can't es-cape Cham pagne_like rain

A.

plea-sure you can't es-cape Cham pagne_like rain

Pno.

Accord.

Detailed description: This block contains measures 9 through 11 of the musical score. The Treble and Alto (A.) staves have lyrics: 'plea-sure you can't es-cape' in measure 9, a whole rest in measure 10, and 'Cham pagne_like rain' in measure 11. The Piano (Pno.) and Accordion (Accord.) parts provide accompaniment. The Treble part of the Piano has a triplet of eighth notes in measure 9, a whole rest in measure 10, and a triplet of eighth notes in measure 11. The Alto part of the Piano has a triplet of eighth notes in measure 9, a whole rest in measure 10, and a triplet of eighth notes in measure 11. The Accordion part has a steady eighth-note accompaniment in measure 9, a whole rest in measure 10, and a steady eighth-note accompaniment in measure 11.

12

TREBLE

Rain like cham-pagne fresh foun-tain of the grape

A.

Rain like cham-pagne fresh foun-tain of the grape

Pno.

mp

Accord.

*Mariner and
Wedding Guest speak
Repeat till cue*

Detailed description: This block contains measures 12 through 14 of the musical score. The Treble and Alto (A.) staves have lyrics: 'Rain like cham-pagne' in measure 12, 'fresh foun-tain of the grape' in measure 13, and a repeat sign in measure 14. The Piano (Pno.) and Accordion (Accord.) parts provide accompaniment. The Treble part of the Piano has a triplet of eighth notes in measure 12, a triplet of eighth notes in measure 13, and a triplet of eighth notes in measure 14. The Alto part of the Piano has a triplet of eighth notes in measure 12, a triplet of eighth notes in measure 13, and a triplet of eighth notes in measure 14. The Accordion part has a steady eighth-note accompaniment in measure 12, a whole rest in measure 13, and a steady eighth-note accompaniment in measure 14. A dynamic marking of 'mp' is present in measure 14. A text instruction 'Mariner and Wedding Guest speak Repeat till cue' is written above the Piano part in measure 14.

SCENE 1 - The Wedding Reception
Champagne Like Rain

4

15

Fl.

mp

Pno.

Wedding Guest
"... Joke! It's me that's the brute,
He takes my teasing on the chin!"

18

TREBLE

A.

Fl.

Pno.

mf

mf

Cham pagne_like rain

Cham pagne_like rain

SCENE 1 - The Wedding Reception
Champagne Like Rain

5

21

TREBLE

A.

Pno.

Rain like cham-pagne fresh foun-tain of the grape fine

Rain like cham-pagne fresh foun-tain of the grape fine

Detailed description: This block contains the musical notation for measures 21 and 22. The Treble and Alto (A.) parts are written in treble clef with a key signature of one sharp (F#). They feature triplets of eighth notes. The lyrics are 'Rain like cham-pagne fresh foun-tain of the grape fine'. The Piano (Pno.) part is in grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays a simple bass line.

23

TREBLE

A.

Pno.

pi not noir and meu-ni-er oak hints of char-don-nay let

pi not noir and meu-ni-er oak hints of char-don-nay let

Detailed description: This block contains the musical notation for measures 23, 24, and 25. The Treble and Alto (A.) parts continue with triplets of eighth notes. The lyrics are 'pi not noir and meu-ni-er oak hints of char-don-nay let'. The Piano (Pno.) part continues with the same accompaniment pattern as the previous measures.

SCENE 1 - The Wedding Reception
Champagne Like Rain

6

26

TREBLE

A.

Pno.

28

TREBLE

A.

Pno.

Accord.

LH

mf

joi - de vivre pop all your corks hip hip hip hip hoo - ray

joi - de vivre pop all your corks hip hip hip hip hoo - ray

hip hip hip hoo-ray hey

hip hip hip hoo-ray *f*

hip hip hip hoo-ray hey

hip hip hip hoo-ray *f*

LH

mf

Wedding Guest

"... Our happy couple travel wide –
They're aye up in the air!
To suit their cosmopolitan style
We're serving International Fare!"

3.3 - "Oh Wait Till You Taste It"

3.3 Oh Wait Till You Taste It

Wedding Guest

"... Our happy couple travel wide –
They're aye up in the air!
To suit their cosmopolitan style
We're serving International Fare!"

Music by Dee Isaacs
Libretto by Gerda Stevenson

SOPRANO

TENOR 1

BASS 2

Accordion

Violin 1

Violoncello

Bass Guitar

The musical score is written for a wedding reception scene. It features three vocal parts: Soprano, Tenor 1, and Bass 2. The instrumental parts include Accordion, Violin 1, Violoncello, and Bass Guitar. The music is in 4/4 time. The lyrics are: "... Our happy couple travel wide – They're aye up in the air! To suit their cosmopolitan style We're serving International Fare!". The Tenor 1 part has a vocal line starting in the second measure with the word "Oh" written below it. The instrumental parts provide a rhythmic and melodic accompaniment.

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

3

S.  the fla - vours that lace it you'll

T.  wait til you taste it the fla - vours that lace it you'll

B.  the fla - vours that lace it


Accord. 

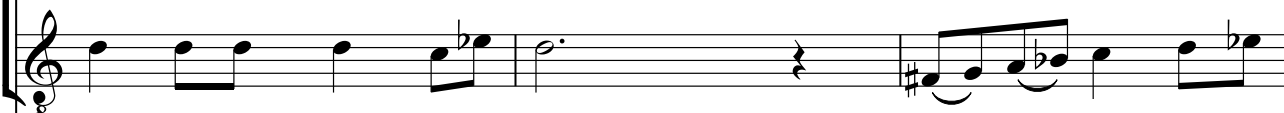
Vln. 1 


Vc. 


Bass 


5

S.  ne - ver have munched on the like

T.  ne - ver have munched on the like Lau_ lau_ par - cels from

Vln. 1 

Vc. 

Bass 

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

3

8

S. 
lu - scious shwar-ma from down town du bai

T. 
8 sun - lit ha wai

Accord. 

Vln. 1 

Vc. 

Bass 



11

Accord. 

Vln. 1 
click click click

Vc. 

Bass 

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

14

T. 8

Your taste buds will crave to

B. fried man- tou from far off shang_hai Your taste buds will crave to

Accord.

Vln. 1

Vc. pizz

Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

5

17

S. ma-la-ga tan from si - chu-an rain-bow su - shi from Ja-pan

T. give them a try And de

B. give them a try

Accord.

Vln. 1

Vc.

Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

20

S. 
oh don't you a- dora_ a spi- cy pa - ko - ra

T. 
li - scious pa - ko - ra oh don't you a- dora_ a spi- cy pa - ko - ra

B. 
oh don't you a- dora_ a spi- cy pa - ko - ra

Accord. 

Vln. 1 

Vc. 

Bass 

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

7

22 **molto rit.** - - - - - **Serving spoons percussion**

B. *don't you a dora a spi-cy pa-ko-ra*

Accord.

Vln. 1

Vc. *pizz*

Bass

25

Accord.

Vln. 1

Vc.

Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

29

S. did e - ver a ve - nue pro-

T. did e - ver a ve - nue pro-

B. did e - ver a ve - nue pro-

Accord.

Vln. 1

Vc. *arco*

Bass

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

32

S. 
vide such a me nue A tri - umph of sen - sual de -

T. 
vide such a me nue A tri - umph of sen - sual de -

B. 
vide such a me nue A tri - umph of sen - sual de -

Accord. 
vide such a me nue A tri - umph of sen - sual de -

Vln. 1 
vide such a me nue A tri - umph of sen - sual de -

Vc. 
vide such a me nue A tri - umph of sen - sual de -

Bass 
vide such a me nue A tri - umph of sen - sual de -

SCENE 1 - The Wedding Reception
Oh Wait Till You Taste It

34

S. light

T. 8

B. tri - umph of sen - sual de - light
f

Accord.

Vln. 1

Vc.

Bass *f*

Wedding Guest

"So cast aside care on this day of days –
Let hearts be birds on the wing!
Loosen your metaphorical stays -
Feast and dance and sing!"

4.4 - *Beyond The Field (Underscore)*

SCENE 1 - The Wedding Reception

4.4 Beyond The Field

Underscore

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest

"So cast aside care on this day of days –
Let hearts be birds on the wing!
Loosen your metaphorical stays -
Feast and dance and sing!"

$\text{♩} = 168$

This musical score system includes staves for Flute, Sogo, Cabasa, Claves, Violin I, and Violoncello. The time signature is 12/8. The Flute, Sogo, Violin I, and Violoncello parts are currently silent, indicated by whole rests. The Cabasa part features a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic. The Claves part plays a steady eighth-note accompaniment, also marked *mf*.

3

This musical score system continues the instrumentation from the first system, featuring Sogo, Cab. (Cabasa), and Clv. (Claves). The Sogo part begins with a triplet of eighth notes marked *mf*. The Cab. part continues with its accented eighth-note pattern. The Clv. part maintains the steady eighth-note accompaniment. The system is divided into three measures.

SCENE 1 - The Wedding Reception
Beyond The Field

2

6

Clv.

Vln. I

Vc.

mf

mf

Measures 6-8: Clarinet (Clv.) plays a continuous eighth-note melody. Violin I (Vln. I) and Viola (Vc.) play sustained half-note chords. Dynamics are marked *mf*.

9

Fl.

Clv.

Vln. I

Vc.

mf

Measures 9-11: Flute (Fl.) enters with a half-note melody. Clarinet (Clv.) continues its eighth-note melody. Violin I (Vln. I) and Viola (Vc.) continue their sustained half-note chords. Dynamics are marked *mf*.

12

Fl.

Clv.

Vln. I

Vc.

Measures 12-14: Flute (Fl.) continues its half-note melody. Clarinet (Clv.) continues its eighth-note melody. Violin I (Vln. I) and Viola (Vc.) continue their sustained half-note chords.

SCENE 1 - The Wedding Reception
Beyond The Field

3

15

Fl.

Clv.

Vln. I

Vc.

(non div.)

18

Fl.

Clv.

Vln. I

Vc.

Wedding Guest

"So, charge your glasses now, me dears,
Ready for bride and groom!
Prepare to toast the braw couple,
Chained together till doom!
Och - only joking! Forgive the slip
From one who's stayed unhitched!
It's clear to all who know these two
Each other they'll enrich!"

4.5 - *Champagne Like Rain Reprise*

4.5 Champagne Like Rain

*Reprise*Music by Dee Isaacs
Libretto by Gerda Stevenson*Wedding Guest*

"... Och - only joking! Forgive the slip
From one who's stayed unhitched!
It's clear to all who know these two
Each other they'll enrich!"

♩ = 108

The musical score is arranged in five systems, each with a staff label on the left. The key signature is one sharp (F#). The tempo is marked as 108 beats per minute (♩ = 108). The score is for a vocal ensemble (Treble and Alto) and instrumental accompaniment (Flute, Piano, and Accordion).

- TREBLE:** Vocal staff with a treble clef and F# key signature. It contains four measures of whole rests.
- ALTO:** Vocal staff with a treble clef and F# key signature. It contains four measures of whole rests.
- Flute:** Instrumental staff with a treble clef and F# key signature. It contains four measures of whole rests.
- Piano:** Instrumental staff with a grand staff (treble and bass clefs) and F# key signature. The upper staff is marked *toy piano* and contains four measures of whole rests. The lower staff is marked *mf* and contains a continuous eighth-note accompaniment pattern.
- Accordion:** Instrumental staff with a grand staff (treble and bass clefs) and F# key signature. The upper staff is marked *mf* and contains four measures of whole rests. The lower staff contains a continuous eighth-note accompaniment pattern.

SCENE 1 - The Wedding Reception
Champagne Like Rain Rep.

2

5

TREBLE

Cham pagne_ like rain

mf

Rain like cham-pagne

A.

Cham pagne_ like rain

mf

Rain like cham-pagne

Pno.

Accord.

7

TREBLE

fresh foun-tain of the grape we're co-ming round to fill you up A

A.

fresh foun-tain of the grape we're co-ming round to fill you up A

Pno.

Accord.

SCENE 1 - The Wedding Reception
Champagne Like Rain Rep.

3

9

TREBLE

A.

Pno.

Accord.

plea-sure you can't es-cape

plea-sure you can't es-cape

Wedding Guest

"What – still here? Thought I'd made it clear –
You must leave now – get out!
I mean it, Sir, you can't remain,
Your manner, your clothes, it's black shame
You're bringing here - a stain,
So don't make me say it again."

**UNSETTLING MUSICAL CHORD, AS THE ANCIENT MARINER
SILENTLY HOLDS HIS GROUND.**

Wedding Guest

"So go!"

Ancient Mariner

"I can't."

Wedding Guest

"How so?"

Ancient Mariner

"Not till you've heard my tale."

5.6 - *Here Comes The Bride*

5.6 Here Comes The Bride

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest

"So go!"

Ancient Mariner

"I can't."

Wedding Guest

"How so?"

Ancient Mariner

"Not till you've heard my tale."

$\text{♩} = 65$

SOPRANO 1

SOPRANO 2

ALTO

Piano

mf

Here comes the bride her train a sail_ a hun-dred yards of

S. 1

Pno.

6

silk_ Red as the pe- tals of a rose_ And her skin like bu- tter milk_ her

SCENE 1 - The Wedding Reception
Here Comes The Bride

2

11

S. 1

S. 2

Pno.

mf

groom as fine, his hair like wheat in su-mmer fie lds_ of June June so

1. 2.

16

S. 1

S. 2

Pno.

strike up the band_ for the love - ly pair_ trum - pet drum and ba - ssoon

strike up the band_ for the love - ly pair_ trum - pet drum and ba - ssoon

SCENE 1 - The Wedding Reception
Here Comes The Bride

20

S. 1

strike up the band____ for the love - ly pair_ trum - pet drum and ba -

S. 2

strike up the band____ for the love - ly pair_ trum - pet

A.

strike up the band____ for the love - ly pair_

mf

Pno.

23

S. 1

ssoon_ strike up the band____ for the

S. 2

drum and ba- ssoon_ strike up the

A.

trum - pet drum and ba - ssoon_

Pno.

SCENE 1 - The Wedding Reception
Here Comes The Bride

4

26

S. 1

love - ly pair____

trum - pet drum and ba -

S. 2

band____ for the love - ly pair____ trum - pet

A.

strike up the band____ for the love - ly pair____

28

S. 1

ssoon____

S. 2

drum and ba - ssoon____

A.

trum - pet drum and ba - ssoon____

***BIG FLOURISH OF MUSIC AS THE BRIDE AND GROOM ENTER,
SLOWLY WALKING THE LENGTH OF THE HALL.
AFTER THE INSTRUMENTAL, ONCE THE BRIDE AND GROOM
HAVE WALKED THE LENGTH OF THE SPACE:***

6.7 - Now's The Day

6.7 Now's The Day

Music by Dee Isaacs
Libretto by Gerda Stevenson

$\text{♩} = 100$

SOPRANO

Now's the day and now's the

mf

Harp 1

mf

Harp 2

mf

$\text{♩} = 100$

Violoncello

mf

SCENE 1 - The Wedding Reception
Now's The Day

2

4

S.

hour They've tied the knot they_ feel the power Of

f

Hp. 1

Hp. 2

Vc.

SCENE 1 - The Wedding Reception
Now's The Day

3

7

S.

shi - ning pro - mise made a pledge that sheds for them a light

Hp. 1

Hp. 2

Vc.

mf

mf

7

S.

shi - ning pro - mise made a pledge that sheds for them a light

Hp. 1

Hp. 2

Vc.

mf

mf

SCENE 1 - The Wedding Reception
Now's The Day

4

Il

S.

mf In dar - kest

Hp. 1

mp *mf*

Hp. 2

mp *mf*

Vc.

mp *mf*

SCENE 1 - The Wedding Reception
Now's The Day

5

14

S.

hours A flame so bright it leads them on a long the

Hp. 1

Hp. 2

Vc.

The musical score is written for four parts: Soprano (S.), Harp 1 (Hp. 1), Harp 2 (Hp. 2), and Cello (Vc.). The key signature has one sharp (F#), and the time signature is 4/4. Measure 14 starts with a treble clef for the vocal line and a bass clef for the cello. The harp parts are in treble and bass clefs. The vocal line has lyrics: 'hours A flame so bright it leads them on a long the'. The harp parts provide accompaniment, with Hp. 1 playing a continuous melody and Hp. 2 playing a lower melody. The cello part has a single note in measure 14 and a whole note in measure 15.

SCENE 1 - The Wedding Reception
Now's The Day

6

17

S.

win - ding un - known trail The joy and pain of life's tra - vail

Hp. 1

mf

Hp. 2

mf

Vc.

SCENE 1 - The Wedding Reception
Now's The Day

21

Hp. 1

Hp. 2

mf

mp

Vc.

The musical score is for three parts: Hp. 1, Hp. 2, and Vc. The key signature has one sharp (F#). Hp. 1 and Hp. 2 are in treble and bass clefs respectively. Vc. is in bass clef. The score consists of four measures. Hp. 1 and Hp. 2 have melodic lines with various dynamics and articulations. Vc. has a simple bass line with a crescendo in the final measure.

SCENE 1 - The Wedding Reception
Now's The Day

8

25

S. *p* In un - ion they are strong

Hp. 1 *p*

Hp. 2 *p*

Vc. Div. *p* *pp*

Wedding Guest

"Unhand me, man! I won't be touched
By one from 'who knows where' -
You have no right to make demands -
Unfix me with that stare!"

SCENE 1a:

UNSETTLING DEEP BASS CHORD

Libretto by Gerda Stevenson

"Unhand me, man! I won't be touched
By one from 'who knows where' -
You have no right to make demands -
Unfix me with that stare!"

UNSETTLING DEEP BASS CHORD

$\text{♩} = 100$

The image displays a page from a musical score for Benjamin Britten's 'The Ninth Wave'. The score is written for a vocal ensemble and a chamber orchestra. The vocal parts are for Treble and Alto voices, both in 4/4 time. The instrumental parts include Clarinet in Bb, Violin 1, Violin 2, and Violoncello. The lyrics for the vocal parts are 'Nine fathoms deep we lie to - night'. The Treble voice part is marked *mp* (mezzo-piano) and the Alto voice part is marked *p* (piano). The instrumental parts are marked *p* (piano). The Violoncello part includes the instruction 'IV, tutti' (Fourth position, tutti) and a square symbol indicating a specific performance instruction. The score is presented in a clean, professional layout with clear notation and lyrics.

SCENE 1a -
Nine Fathoms Deep

2

7

Tr. Far from the homes we know Nine fa-thoms deep on the

A. Far from the homes we know Nine fa-thoms deep on the

Cl. *p* Far from the homes we know Nine fa-thoms deep on the

Vln. 1

Vln. 2

Vc.

12

Tr. cold sea - bed Our bo-dies drift like snow

A. cold sea - bed Our bo-dies drift like snow

Cl. cold sea - bed Our bo-dies drift like snow

Vln. 1

Vln. 2

Vc. *sim.*

Wedding Guest (confused, afraid)
"Mariner – tell me, who are they?
Their plaintive cry, strikes fear
Into my soul! Am I awake,
Or do I sleep, my vision a foggy blear?"

16

Tr. *mp* Nine fa thoms deep we lie to - night

A. *p* Nine fa thoms deep we lie to - night

Cl.

Vln. 1 *p*

Vln. 2 *p*

Vc. *p* IV, tutti

SCENE 1a -
Nine Fathoms Deep

23

Tr. Far from the homes we know numb to the sil - ken sharks and whales

A. Far from the homes we know numb to the sil - ken sharks and whales

Cl. *p*

Vln. 1

Vln. 2

Vc.

28

Tr. that brush us to and fro The ghos - tly moon *mp*

A. that brush us to and fro The ghos - tly moon *mp*

Cl. *mp*

Vln. 1

Vln. 2

Vc. *sim.* *mp*

SCENE 1a -
Nine Fathoms Deep

5

32

Tr. a-bove us sails in a black care less light For all their light the

A. a-bove us sails in a black care less light For all their light the

Cl. a-bove us sails in a black care less light For all their light the

Vln. 2

Vc.

37

Tr. stars are blind We are lost to hu-man kind our *mf*

A. stars are blind We are lost to hu-man kind our *mf*

Cl. stars are blind We are lost to hu-man kind our *mf*

Vln. 2

Vc.

SCENE 1a -
Nine Fathoms Deep

6

43

Tr. dreams mi - grate like pa-per kites diss - olve *p* fade //

A. dreams mi - grate like pa-per kites diss - olve *p* fade //

Cl. *p*

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

49

Tr. e - va - por - ate

A. *pp* e - va - por - ate

Cl. *pp*

Vln. 1 *pp*

Vln. 2 *pp*

Vc. *pp*

SCENE 1a -
Nine Fathoms Deep

7

52

rit.

Vln. 1

Vln. 2

Vc.

ppp

Wedding Guest

"Mariner – your glittering eye
turns my blood to ice, my mind to mist..."

A PULSE GROWS SLOWLY,
AND DURING THE NEXT FEW LINES,
BECOMING A KIND OF DARK RAP:

2.9 - Beyond The Field Underscore

SCENE 1a -
2.9 Beyond The Field
Underscore

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest

"Mariner – your glittering eye
turns my blood to ice, my mind to mist..."

A PULSE GROWS SLOWLY, BECOMING A KIND OF DARK RAP:

$\text{♩} = 168$

This system includes staves for Flute, Sogo, Cabasa, Claves, Violin I, and Violoncello. The time signature is 12/8. The Flute, Sogo, Violin I, and Violoncello parts are currently silent, indicated by whole rests. The Cabasa part features a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic. The Claves part features a steady eighth-note pulse, also starting with a *mf* dynamic.

3

This system continues the music for Sogo, Cabasa, and Claves. The Sogo part begins with a triplet of eighth notes marked with a *mf* dynamic. The Cabasa and Claves parts continue their respective rhythmic patterns from the first system.

SCENE 1a -
Beyond The Field Rep.

2

6

Clv.

Vln. I

Vc.

mf

mf

9

Fl.

Clv.

Vln. I

Vc.

mf

12

Fl.

Clv.

Vln. I

Vc.

SCENE 1a -
Beyond The Field Rep.

3

15

Fl.

Clv.

(non div.)

Vln. I

Vc.

18

Ancient Mariner

"I've been bought, and I've been sold;
and in spite of the joy we see unfold
here in your gorgeous hall of gold,
mine is the tale
that must,
this night,
be told."

Scene 2:

Drumbeat

1.10 - *Our Hearts That Day*

1.10 Our Hearts That Day

Music by Dee Isaacs
Libretto by Gerda Stevenson

THE DRUM AND BELL CEASE.

$\text{♩} = 80$

SOPRANO

ALTO

TENOR

BASS

Marimba

mp

4

T.

The Mariner

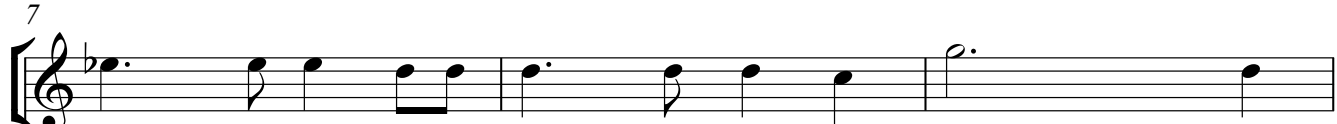

Our hearts that day were

mf

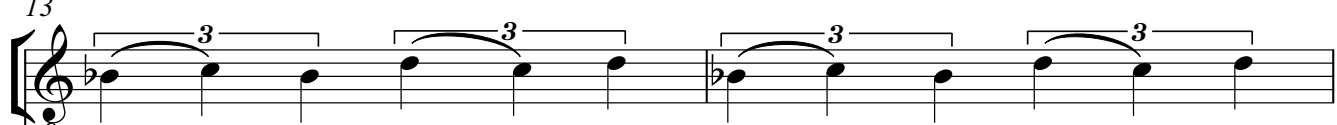

Mar.

SCENE 2 - Day Into Night
Our Hearts That Day

2

7
T. 
8 full of fear As our tem - ple slipped from sight but
Mar. 

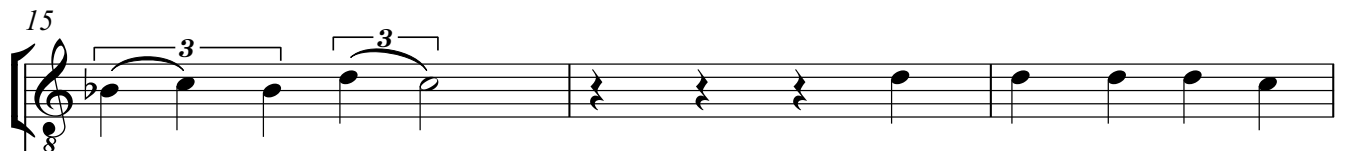
10
T. 
8 hope rose with the dan - cing waves the sky was blue the
Mar. 

13
T. 
8 sun was bright so bright the sun at
Mar. 

SCENE 2 - Day Into Night
Our Hearts That Day

3

15

T. 

height of noon So light the lamp of

f


Mar. 

Refugee Chorus


Water, water everywhere,
But none to keep us clean.

Water, water everywhere,
With its black, midnight sheen.

18

T. 

night the moon ice white the lamp of night

Mar. 

22

S. 

This is not the

mf

Mar. 

SCENE 2 - Day Into Night
Our Hearts That Day


4

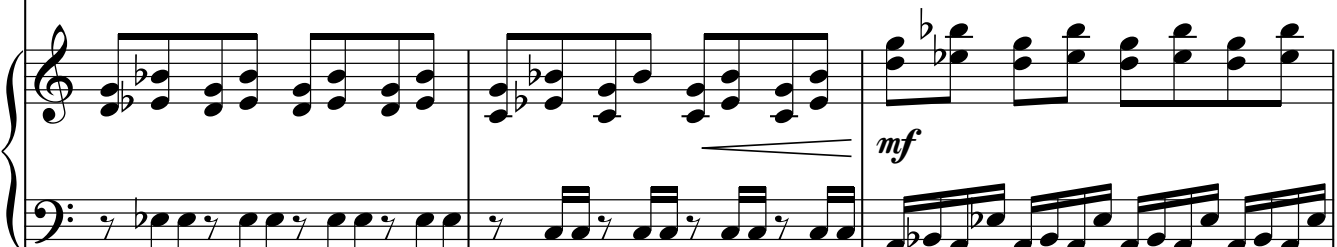
25

S. 
moon I know the one I see from home That

Mar. 

28

S. 
lights my room in dark of night and not the great sea

Mar. 

31

S. 
foam Oh mi - ster ma - ri - ner

Mar. 

SCENE 2 - Day Into Night
Our Hearts That Day

5

33

S. ma - ri - ner man please make this boat turn back oh

Mar.

36

S. let it take me home

Mar.

p

39

T. 8

The Mariner

There's *mf*

Mar.

SCENE 2 - Day Into Night
Our Hearts That Day

6

41

T. 8 on ly one moon in the sky, North and

Mar. *mp*

43

T. 8 South and East and west And on - ly one sun

Mar.

46

T. 8 too my friend *f* Go to sleep take some rest *sub p*

Mar. *f*

$\text{♩} = 60$

SCENE 2 - Day Into Night
Our Hearts That Day

7

49
T. 8

think your-self migh - ty ble-ssed to be here sa fe from war.

mf *mp* *p*

2.11 - *Under The Stars Instrumental*

SCENE 2 - Day Into Night

2.11 Under The Stars

Music by Dee Isaacs
Libretto by Gerda Stevenson

♩ = 50

Instrumental

SOPRANO

Flute

Violin

Violoncello 1

Violoncello 2

5

Fl.

Vln.

Vc. 1

Vc. 2

p

pp

p

mf

mf

mf

mf

Div.

The musical score is for a scene titled '2.11 Under The Stars' from 'SCENE 2 - Day Into Night'. The music is by Dee Isaacs and the libretto is by Gerda Stevenson. The tempo is marked as ♩ = 50. The score is for an instrumental piece, as indicated by the 'Instrumental' label. The instrumentation includes Soprano, Flute, Violin, Violoncello 1, and Violoncello 2. The score is written in 4/4 time. The Soprano and Flute parts are mostly rests. The Violin part begins with a piano (*p*) dynamic and features a melodic line with eighth notes and rests. The Violoncello 1 and Violoncello 2 parts also begin with a piano (*p*) dynamic. The Violoncello 2 part has a triplet of eighth notes. The Flute part begins with a piano (*p*) dynamic and features a melodic line with eighth notes and rests. The Violoncello 1 part has a piano (*pp*) dynamic and features a melodic line with eighth notes and rests. The Violoncello 2 part has a piano (*p*) dynamic and features a melodic line with eighth notes and rests. The score includes dynamics like *p*, *pp*, and *mf*. There is a 'Div.' marking for the second cello. The score is divided into measures by vertical bar lines. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The fifth system has four measures. The sixth system has four measures. The seventh system has four measures. The eighth system has four measures. The ninth system has four measures. The tenth system has four measures. The eleventh system has four measures. The twelfth system has four measures. The thirteenth system has four measures. The fourteenth system has four measures. The fifteenth system has four measures. The sixteenth system has four measures. The seventeenth system has four measures. The eighteenth system has four measures. The nineteenth system has four measures. The twentieth system has four measures. The twenty-first system has four measures. The twenty-second system has four measures. The twenty-third system has four measures. The twenty-fourth system has four measures. The twenty-fifth system has four measures. The twenty-sixth system has four measures. The twenty-seventh system has four measures. The twenty-eighth system has four measures. The twenty-ninth system has four measures. The thirtieth system has four measures. The thirty-first system has four measures. The thirty-second system has four measures. The thirty-third system has four measures. The thirty-fourth system has four measures. The thirty-fifth system has four measures. The thirty-sixth system has four measures. The thirty-seventh system has four measures. The thirty-eighth system has four measures. The thirty-ninth system has four measures. The fortieth system has four measures. The forty-first system has four measures. The forty-second system has four measures. The forty-third system has four measures. The forty-fourth system has four measures. The forty-fifth system has four measures. The forty-sixth system has four measures. The forty-seventh system has four measures. The forty-eighth system has four measures. The forty-ninth system has four measures. The fiftieth system has four measures. The fifty-first system has four measures. The fifty-second system has four measures. The fifty-third system has four measures. The fifty-fourth system has four measures. The fifty-fifth system has four measures. The fifty-sixth system has four measures. The fifty-seventh system has four measures. The fifty-eighth system has four measures. The fifty-ninth system has four measures. The sixtieth system has four measures. The sixty-first system has four measures. The sixty-second system has four measures. The sixty-third system has four measures. The sixty-fourth system has four measures. The sixty-fifth system has four measures. The sixty-sixth system has four measures. The sixty-seventh system has four measures. The sixty-eighth system has four measures. The sixty-ninth system has four measures. The seventieth system has four measures. The seventy-first system has four measures. The seventy-second system has four measures. The seventy-third system has four measures. The seventy-fourth system has four measures. The seventy-fifth system has four measures. The seventy-sixth system has four measures. The seventy-seventh system has four measures. The seventy-eighth system has four measures. The seventy-ninth system has four measures. The eightieth system has four measures. The eighty-first system has four measures. The eighty-second system has four measures. The eighty-third system has four measures. The eighty-fourth system has four measures. The eighty-fifth system has four measures. The eighty-sixth system has four measures. The eighty-seventh system has four measures. The eighty-eighth system has four measures. The eighty-ninth system has four measures. The ninetieth system has four measures. The ninety-first system has four measures. The ninety-second system has four measures. The ninety-third system has four measures. The ninety-fourth system has four measures. The ninety-fifth system has four measures. The ninety-sixth system has four measures. The ninety-seventh system has four measures. The ninety-eighth system has four measures. The ninety-ninth system has four measures. The hundredth system has four measures.

SCENE 2 - Day Into Night
Under The Stars

2

10

Fl.

Vln.

Vc. 1

Unis.

Vc. 2

p

pp

p

mp

p

15

$\text{♩} = 80$

Vln.

Vc. 1

Vc. 2

mf

mf

mf

IV, D.S
Tutti

SCENE 2 - Day Into Night
Under The Stars

3

21

Fl.

Vln.

Vc. 1

Vc. 2

mf

21 22 23 24 25 26

27

Fl.

Vln.

Vc. 1

Vc. 2

27 28 29 30 31 32

33

Fl.

Vln.

Vc. 1

Vc. 2

33 34 35 36 37 38

SCENE 2 - Day Into Night
Under The Stars

4

38

Fl.

Vln.

Vc. 1

Vc. 2

mf

43

Vln.

Vc. 1

Vc. 2

Tenth Child

I see Orion!
With his belt and sword –
The hunter of the sky –
He looks like a Lord!

48

Vln.

Vc. 1

Vc. 2

pizz.

mp

pizz.

mp

SCENE 2 - Day Into Night
Under The Stars

5

54

S. *mp*
Un der the stars we're all born le-o the lion and ca-pri corn

Fl. *mp*

Vln. (pizz.)

Vc. 1 arco *mp*

Vc. 2 (pizz.)

59

S. A - ries Tau rus and shimmering A quar rius and the ar-cher

Fl.

Vln.

Vc. 1 pizz.

Vc. 2

SCENE 2 - Day Into Night
Under The Stars

6

62 *rit.* - - - - -

S. *mf*
Sa - gi-ttar-ius it makes you drow sy on - ly to think of eve - ry star and

Fl. *mf*

Vln. *arco* *mf*

Vc. 1 *arco* *mf*

Vc. 2 *arco* *mf*

A tempo
♩. = 80

66 - - - - -

S. *mf*
how ve-ry far from us they are how ve-ry ve-ry far

Fl. *mf*

Vln. *mf*

Vc. 1 *mf*

Vc. 2 *mf*

SCENE 2 - Day Into Night
Under The Stars

7

71

S. *mp* from us they are so ve-ry ve-ry far

Vln. *mp*

Vc. 2 *mp*

76

S. rit.

Fl. *p* *ppp*

Vln.

Vc. 2

3.12 - Sleep Now

SCENE 2 - Day Into Night

3.12 The Sun Rises

Music by Dee Isaacs
Libretto by Gerda Stevenson

$\text{♩} = 90$

Instrumental

Violin I

Violin II

Viola

Violoncello

Double Bass

This block contains the first six measures of the instrumental score. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 90. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. In measure 1, Violin I plays a half note D5 with a piano (p) dynamic. In measure 2, Violin I plays a half note E5. In measure 3, Violin I plays a half note F#5. In measure 4, Violin I plays a half note G5. In measure 5, Violin I plays a half note A5. In measure 6, Violin I plays a half note B5. Violin II enters in measure 3 with a half note D4, followed by a half note E4 in measure 4, a half note F#4 in measure 5, and a half note G4 in measure 6. The Viola, Violoncello, and Double Bass parts are silent throughout these six measures.

7

Vln. I

Vln. II

Vla.

Vc.

Db.

This block contains measures 7 through 12 of the instrumental score. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as quarter note = 90. The score is for Violin I, Violin II, Viola, Violoncello, and Double Bass. In measure 7, Violin I plays a half note C6. In measure 8, Violin I plays a half note B5. In measure 9, Violin I plays a half note A5. In measure 10, Violin I plays a half note G5. In measure 11, Violin I plays a half note F#5. In measure 12, Violin I plays a half note E5. Violin II plays a half note D4 in measure 7, a half note E4 in measure 8, and is silent in measures 9-11. In measure 12, Violin II plays a half note D4 with a piano (p) dynamic. The Viola, Violoncello, and Double Bass parts are silent throughout these six measures.

SCENE 2 - Day Into Night
The Sun Rises

2

13

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

19

Vln. I

Vln. II

Vla.

Vc.

Db.

p

SCENE 2 - Day Into Night
The Sun Rises

3

25

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 25-30. Vln. I has a melodic line with a slur over measures 25-26 and 29-30. Vln. II and Vla. play a rhythmic pattern of eighth notes. Vc. and Db. provide harmonic support with sustained notes and moving lines.

31

Vln. I

Vln. II

Vla.

Vc.

Db.

Measures 31-36. Vln. I has a melodic line with a slur over measures 31-32 and 35-36. Vln. II and Vla. play a rhythmic pattern of eighth notes. Vc. and Db. provide harmonic support with sustained notes and moving lines.

SCENE 2 - Day Into Night
The Sun Rises

37

8^{va}

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. It starts at measure 37. The key signature has two sharps (F# and C#). The time signature is common time (C). The Violin I part has a long note with a '8va' marking and a dashed line indicating an octave shift. The Violin II part has a series of eighth notes. The Viola part has a series of eighth notes. The Violoncello part has a series of eighth notes. The Double Bass part has a series of eighth notes. The score ends with a double bar line.

SCENE 3 - The Ocean
1.13 The Rotting Sea

Music by Dee Isaacs
Libretto by Gerda Stevenson

$\text{♩} = 90$ **A**

Clarinet in B♭

Trumpet in B♭

Trombone

Violin

Violoncello

This musical score block contains measures 1 through 8 of the piece. It features five staves: Clarinet in B♭, Trumpet in B♭, Trombone, Violin, and Violoncello. The time signature is 4/4. The key signature has one flat (B♭). The tempo is marked as quarter note = 90. A rehearsal mark 'A' is placed above measure 1. The Clarinet part has rests in measures 1-3, followed by a half note B♭ in measure 4, and rests in measures 5-8. The Trumpet part has a half note B♭ in measure 1, followed by half notes D♯, E, F, G, A, B, and C in measures 2-8. The Trombone part has rests in measures 1-2, followed by half notes B♭, A, G, F, E, D, and C in measures 3-8. The Violin part has a half note B♭ in measure 1, followed by half notes A, G, F, E, D, C, and B in measures 2-8. The Violoncello part has rests in measures 1-4, followed by a half note B♭ in measure 5, and rests in measures 6-8. Dynamics include piano (p) and accents (>).

9

Cl.

Tpt.

Tbn.

Vln.

Vc.

This musical score block contains measures 9 through 16 of the piece. It features five staves: Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Violin (Vln.), and Violoncello (Vc.). The time signature is 4/4. The key signature has one flat (B♭). The tempo is marked as quarter note = 90. The Clarinet part has a half note B♭ in measure 9, followed by half notes A, G, F, E, D, C, and B in measures 10-16. The Trumpet part has half notes B♭, A, G, F, E, D, and C in measures 9-16. The Trombone part has half notes B♭, A, G, F, E, D, and C in measures 9-16. The Violin part has half notes B♭, A, G, F, E, D, and C in measures 9-16. The Violoncello part has half notes B♭, A, G, F, E, D, and C in measures 9-16. Dynamics include piano (p) and accents (>).

SCENE 3 - The Ocean
The Rotting Sea

2

B

improv water snakes

17 ♩ = 200

Cl.

Tpt.

Tbn.

Vln.

Vc.

pizz.

marcato

mp

mp

22

Tpt.

Tbn.

Vln.

Vc.

mf

mf

mf

27

Tpt.

Tbn.

Vln.

Vc.

mp

mp

SCENE 3 - The Ocean
The Rotting Sea

3

32

Tpt.

Tbn.

mp

Vln.

Vc.

37

Cl.

Tpt.

Tbn.

Vln.

Vc.

C
mariner washes feathers off

p

p arco

p

arco

p

45

Cl.

Tpt.

Tbn.

Vln.

Vc.

p

p

p

p

p

p

SCENE 3 - The Ocean
The Rotting Sea

4

57

Cl.

Tpt.

Tbn.

Vln.

Vc.

p

p

p

p

D

65

Cl.

Tpt.

Tbn.

Vln.

Vc.

p

p

p

pp

p

pp

p

pp

SCENE 3 - The Ocean

2.14 Is This A Blessing

Music by Dee Isaacs
Libretto by Gerda Stevenson

Ancient Mariner

"I don't care what becomes of me,
So beat your drums, rum-tum-tum!
My heart is dead, you don't scare me,
Let the storm bring my destiny!"

TREBLE SOLO

SOPRANO

ALTO

TENOR

BASS

is this a ble-ssing or a_dream this_lov-ely bird her_ fea-thers glean so

is this a ble-ssing or a_dream this_lov-ely bird her_ fea-thers glean so

5

Tr. Solo

S.

A.

T.

B.

First Child

I know you bird I

calm her flight her gen - tle might has quelled the_storm

calm her flight her gen - tle might has quelled the_storm

SCENE 3 - The Ocean
Is This A Blessing

2

9

Tr. Solo

S.

A.

T.

B.

know you_well Mo- ther_ war has_ cast a spell changed yourshape and now you've

8

Detailed description: This block contains the musical notation for measures 9 through 12. The key signature is three sharps (F#, C#, G#). The vocal parts are Tr. Solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Tr. Solo part has a melodic line with lyrics. The Soprano part has a melodic line starting in measure 10. The Alto, Tenor, and Bass parts have whole rests in measures 9 and 10, and then whole notes in measures 11 and 12.

13

Tr. Solo

S.

A.

T.

B.

come to re - scue me see how she strokes us

8

Detailed description: This block contains the musical notation for measures 13 through 16. The key signature is three sharps (F#, C#, G#). The vocal parts are Tr. Solo, Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Tr. Solo part has a melodic line with lyrics. The Soprano, Alto, and Tenor parts have melodic lines with lyrics starting in measure 14. The Bass part has whole rests in measures 13 and 14, and then whole notes in measures 15 and 16.

SCENE 3 - The Ocean
Is This A Blessing

3

17

Tr. Solo

S.

A.

T.

B.

with her wings and wraps us in a cloak of love see the mist and

with her wings and wraps us in a cloak of love see the mist

with her wings and wraps us in a cloak of love see the mist

8

21

Tr. Solo

S.

A.

T.

B.

clouds dissolve her spirit sings more gentle than a dove Her

clouds dissolve

sister solo

SCENE 3 - The Ocean
Is This A Blessing

4

25

Tr. Solo

eye it holds our mo- thers soul this lov-ely bird lets say a prayer to give

S.

A.

T.

B.

29

Tr. Solo

thanks___

S.

A.

T.

B.

mi-ster ma - ri ner man come bow be___ fore___ our

32

Tr. Solo

S.

A.

T.

B.

sa - viour kind and fair

Refugee Chorus

"Too late! Too late! You reprobate!

We will not tolerate such evil in our midst!

Forever you'll be burdened with the blame –

Now wear the creature's feather round your neck

To mark your sorry shame."

**MUSIC AS THEY PLACE A HUGE ALBATROSS FEATHER
AROUND THE MARINER'S NECK.**

MUSIC CHANGES TO BLEAKNESS.

3.15 - Out Beyond The Field

3.15 Out Beyond The Field

Music by Dee Isaacs
Libretto by Gerda Stevenson

Violin

Piano

p

This system contains measures 1 through 7 of the piece. The Violin part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by a half note A4, then a quarter note B4, and continues with a melodic line. The Piano part is in grand staff (treble and bass clefs). The right hand plays chords, including a D5-F#5 chord in measure 4. The left hand plays a moving bass line with eighth and quarter notes.

8

Vln.

Pno.

This system contains measures 8 through 14. The Violin part continues its melodic line. The Piano part maintains its accompaniment, with the right hand playing chords and the left hand playing a steady bass line.

15

Vln.

Pno.

This system contains measures 15 through 21. In measure 15, the Violin part has a triplet of eighth notes. The Piano part continues with its accompaniment, featuring chords in the right hand and a bass line in the left hand.

22

Vln.

Pno.

This system contains measures 22 through 28. The Violin part continues with its melodic line. The Piano part continues with its accompaniment, featuring chords in the right hand and a bass line in the left hand.

SCENE 3 - The Ocean
Out Beyond The Field

29 (non div.)

Vln.

Pno.

mf

Measure 29: Vln. half note G4. Pno. half note G3. *mf*

Measure 30: Vln. slur over eighth notes A4, B4, C5, D5, E5. Pno. rests.

Measure 31: Vln. rests. Pno. chords: F#4-A4, G4-B4.

Measure 32: Vln. rests. Pno. chords: G4-B4, A4-C5.

Measure 33: Vln. rests. Pno. chords: A4-C5, B4-D5.

Measure 34: Vln. rests. Pno. eighth notes: C5, B4, A4, G4.

Measure 35: Vln. rests. Pno. eighth notes: F#4, E5, D5, C5.

36

Vln.

Pno.

Measure 36: Vln. eighth notes G4-A4, B4-C5, D5-E5. Pno. chords: F#4-A4, G4-B4.

Measure 37: Vln. eighth notes F#4, E5, D5, C5. Pno. chords: G4-B4, A4-C5.

Measure 38: Vln. chords: G4-B4, A4-C5. Pno. chords: A4-C5, B4-D5.

Measure 39: Vln. chords: A4-C5, B4-D5. Pno. chords: B4-D5, C5-E5.

Measure 40: Vln. chords: B4-D5, C5-E5. Pno. chords: C5-E5, D5-F#5.

Measure 41: Vln. chords: C5-E5, D5-F#5. Pno. chords: D5-F#5, E5-G5.

42

Vln.

Pno.

pp

Measure 42: Vln. chords: F#4-A4, G4-B4. Pno. chords: F#4-A4, G4-B4.

Measure 43: Vln. chords: G4-B4, A4-C5. Pno. chords: G4-B4, A4-C5.

Measure 44: Vln. chords: A4-C5, B4-D5. Pno. chords: A4-C5, B4-D5.

Measure 45: Vln. chords: B4-D5, C5-E5. Pno. chords: B4-D5, C5-E5.

Measure 46: Vln. chords: C5-E5, D5-F#5. Pno. chords: C5-E5, D5-F#5.

Measure 47: Vln. chords: D5-F#5, E5-G5. Pno. chords: D5-F#5, E5-G5.

Measure 48: Vln. half note F#5. Pno. rests.

49

Vln.

Measure 49: Vln. half note F#5.

Measure 50: Vln. half note G5.

Measure 51: Vln. half note A5.

Measure 52: Vln. half note B5.

Measure 53: Vln. half note C6.

Measure 54: Vln. half note D6.

Measure 55: Vln. half note E6.

Measure 56: Vln. half note F#6.

57

Vln.

Measure 57: Vln. half note F#6.

Measure 58: Vln. half note G6.

Measure 59: Vln. half note A6.

Measure 60: Vln. half note B6.

Measure 61: Vln. half note C7.

Measure 62: Vln. half note D7.

Measure 63: Vln. half note E7.

Measure 64: Vln. half note F#7.

2.16b Silent Lies The Ocean

Music by Dee Isaacs
 Libretto by Gerda Stevenson

1.16a - Solo Violin

♩ = 84

SOPRANO 1

si - lent lies the oc - ean
p

SOPRANO 2

si lent si lent si - lent lies the o - cean
p

ALTO

si lent si - lent si lent si - lent o - cean
p

6

S. 1

si - lent rest the sky no land no ships no

S. 2

si rest the sky no land no ships no

A.

si rest sky no land no ships

10

S. 1

creatures break mo no to-ny on the eye

S. 2

crea break no on eye si - lent

A.

crea break mo no on

SCENE 4 - Boat Becalmed
Silent Lies The Ocean

2

14

S. 1

si lent si lent si - lent si - lent si lent

S. 2

si lent si - lent si - lent si - lent si - lent si lent

A.

si - lent si lent si - lent si lent si lent si lent

The musical score is for three voices: Soprano 1 (S. 1), Soprano 2 (S. 2), and Alto (A.). It begins at measure 14. S. 1 starts with a whole rest in measure 14, then sings 'si' in measure 15, 'lent' in measure 16, 'si - lent' in measure 17, 'si - lent' in measure 18, 'si' in measure 19, and 'lent' in measure 20. S. 2 and A. both sing 'si' in measure 15, 'lent' in measure 16, 'si - lent' in measure 17, 'si - lent' in measure 18, 'si - lent' in measure 19, and 'si' in measure 20. All three voices end with a final note in measure 20. The lyrics are 'si lent si lent si - lent si - lent si lent'.

Refugee Chorus

"It comes between us and the sun,
It's sails like dungeon bars;
Oh ship, we pray by all the stars,
You'll rescue us, or we're undone!"

SCENE 4 - Boat Becalmed
3.17 Day After Day

Music by Dee Isaacs
Libretto by Gerda Stevenson

Refugee Chorus

"Silent lies the ocean, silent rests the sky,
No land, no ships, no creatures break
Monotony on the eye"

$\text{♩} = 60$

Musical score for the Refugee Chorus, featuring a Baritone and a string ensemble (Violin 1, Violin 2, Violin 3/Viola Alt, Viola, and Violoncello).

The score is in 5/4 time, with a tempo marking of $\text{♩} = 60$.

Baritone: The vocal line begins with the lyrics "day af-ter day day af-ter day we stuck, nor breath". The melody is in the bass clef, with a *mp* (mezzo-piano) dynamic marking.

Violin 1: The violin line begins with a *mp* dynamic marking.

Violin 2: The violin line begins with a *mp* dynamic marking.

Violin 3/Viola Alt: The violin line begins with a *mp* dynamic marking.

Viola: The viola line begins with a *mp* dynamic marking.

Violoncello: The cello line begins with a *mp* dynamic marking.

The score includes dynamic markings (*mp* and *p*) and phrasing slurs across the measures.

SCENE 4 - Boat Becalmed
Day After Day

2

5

Bar.

mp *mf* *f*

nor breath nor mo-tion day af-ter day day af-ter day day af-ter day

Vln. 1

p *mf* *f*

Vln. 2

p *mf* *f*

Vln. 3

p *mf* *f*

Vla.

p *mf* *f*

Vc.

p *mf* *f*

SCENE 4 - Boat Becalmed
Day After Day

3

9

Bar. *p* day af-ter day as id-le as a pain-ted ship a pain-ted ship up on a pain-ted o - cean *f*

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vln. 3 *p* *f*

Vla. *p* *f*

Vc. *p* *f*

The musical score is for a scene titled "SCENE 4 - Boat Becalmed" with the subtitle "Day After Day". It is page 3 of the score. The score is for a vocal part and a string ensemble. The vocal part is in bass clef, 4/4 time, and the string parts are in treble and bass clefs, 4/4 time. The key signature is one flat (B-flat). The score consists of six staves. The vocal part has lyrics: "day af-ter day as id-le as a pain-ted ship a pain-ted ship up on a pain-ted o - cean". The string parts are marked with "p" (piano) and "f" (forte) dynamics. The score is numbered 9 at the beginning of the vocal staff.

Day After Day

14

Bar.

day af-ter day day af-ter day we stuck, nor breath as id-le as a

pp *mf* *mp* *p*

Vln. 1

pp *mf* *mp* *p*

Vln. 2

pp *mf* *mp* *p*

Vln. 3

pp *mf* *p*

Vla.

pp *mf* *p*

Vc.

pp *mf* *p*

SCENE 4 - Boat Becalmed
Day After Day

5

19

Bar. pain-ted ship a pain-ted ship up on a pain-ted oc - ean days up - on a pain-ted

f *mp* *p*

Vln. 1 *f* *mp* *p*

Vln. 2 *f* *mp*

Vln. 3 *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp*

The musical score is written for a vocal part and five instrumental parts. The vocal part is in bass clef and has the lyrics: "pain-ted ship a pain-ted ship up on a pain-ted oc - ean days up - on a pain-ted". The instrumental parts are arranged in a grand staff. The score is marked with dynamics: *f* (forte), *mp* (mezzo-piano), and *p* (piano). The tempo is 19. The score is for a scene titled "SCENE 4 - Boat Becalmed" and "Day After Day".

SCENE 4 - Boat Becalmed
Day After Day

6

25

Bar. o - cean u - pon a pain-ted o - cean *mp* *p*

Vln. 1 *mp* *p*

Vln. 2 *p* *mp* *p*

Vln. 3 *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *mp* *p*

Refugee Chorus

"It comes between us and the sun,
It's sails like dungeon bars;
Oh ship, we pray by all the stars,
You'll rescue us, or we're undone!"

4.18 - *Play Your Card*

4.18 Play Your Card

Music by Dee Isaacs
Libretto by Gerda Stevenson

Cabaret Style

SOPRANO SOLO

BARITONE SOLO

Flute

Clarinet in Bb

Piano

Violin I

Violoncello

mf

mf

pizz

pizz

mf

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. I

Vc.

mf

mp

mp

mp

arco

mp

arco

mp

8

I may be the queen of hearts— or may-be the queen of spades but mine_ is al-ways a

SCENE 4 - Boat Becalmed
Play Your Card

2

14

S. Solo

lea-ding part in the sto-ry of your days

Bar. Solo

She is my mate_____ oh what a fate_____

mf

Fl.

Cl.

mp

Pno.

mp

Vln. 1

pizz
mp

Vc.

pizz
mp



21

S. Solo

po - wer is great and true I deal the cards she rolls the dice

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

(pizz)

25

S. Solo

come on chil-dren want to play choose a card have your say In the lo ttery of your life! Jack or King or may-be an ace

staccato

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

(pizz)

29

S. Solo

Bar. Solo

trust her she will ne-ver lie she's not a spy we're squeaky clean

Fl.

Cl.

Pno.

Vln. 1

Vc.

staccato

staccato

a

Death's Mate
 "Does the smile on my gorgeous face make you shy?
 Go on try
 Last chance to chance your fate!"

SCENE 4 - Boat Becalmed
Play Your Card

4

33

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

Death
"Though truth to tell - our skin's a little green!"

you can tell by my black tails and tie and herblood red dress with its sil-ken sheen

37

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.

Wedding Guest
"Mariner - say , who are these two? They somehow seem familiar
Is she a bride
Is he her groom,
My mind they do bewilder"

41

S. Solo

Bar. Solo

Fl.

Cl.

Pno.

Vln. 1

Vc.



Death's Mate (to children)

"You won't join in?

No matter – I will *always* win!

And look - I have! The game is done!

I've won! I've won!"

Death

"She's won!"

DEATH'S MATE WHISTLES THREE TIMES

A garden under the sea

♩ = 80

Dee Isaacs

1

7

12

16

p

mp

p

p

22

Measures 22-23: Treble clef, 3/4 time. Measure 22 contains eight groups of eighth-note triplets. Measure 23 contains five groups of eighth-note triplets, starting with a *mf* dynamic. The bass clef has a whole rest in measure 22 and a half note G#2 in measure 23.

24

Measures 24-27: Treble clef. Measure 24 has four groups of eighth-note triplets. Measure 25 has a half note G#2, a half note A#2, and a half note B2. Measure 26 has a half note G#2, a half note A#2, and a half note B2. Measure 27 has a whole note G#2. The bass clef has a whole rest in measure 24, a half note G#2 in measure 25, a half note A#2 in measure 26, and a half note B2 in measure 27.

28

like waves

Measures 28-32: Treble clef. Measure 28 has a half note G#2, a half note A#2, and a half note B2. Measure 29 has a half note G#2, a half note A#2, and a half note B2. Measure 30 has a whole note G#2. Measure 31 has a whole note A#2. Measure 32 has a whole note B2. The bass clef has a whole rest in measure 28, a half note G#2 in measure 29, a half note A#2 in measure 30, a half note B2 in measure 31, and a whole note G#2 in measure 32. Dynamics include *p* in measure 29 and *mf* in measure 32.

33

Measures 33-34: Treble clef. Measure 33 has eight groups of eighth-note triplets. Measure 34 has five groups of eighth-note triplets, starting with a *mf* dynamic. The bass clef has a whole rest in measure 33 and a whole rest in measure 34.

35

Measures 35-36: Treble clef. Measure 35 has six groups of eighth-note triplets, starting with a *mp* dynamic and a *cresc* marking. Measure 36 has five groups of eighth-note triplets. The bass clef has a whole rest in measure 35 and a whole rest in measure 36.

37

Measures 37-38: Treble clef. Measure 37 has six groups of eighth-note triplets, starting with a *mf* dynamic. Measure 38 has five groups of eighth-note triplets. The bass clef has a whole rest in measure 37 and a whole rest in measure 38.

39

p 3 3 3 *dim* 3 3 3 *ppp* 3

1.19 Nine Fathoms Deep Reprise

Music composed by Dee Isaacs

Libretto by Gerda Stevenson

Refugee Chorus

"We are lost - are we the cost
Of the world's other half? Tossed
On the waves of holcaust,
No nourishment - no food, no drink,
Our bodies wither, till we shrink
to naught beneath the moon's rime-frost."

 $\text{♩} = 100$

TREBLE

Nine fa-thoms deep we lie to - night
mp

ALTO

Nine fa-thoms deep we lie to - night
p

Clarinet in B \flat

Violin 1

Violin 2

IV, tutti

Violoncello

p

SCENE 5 - Mist
Nine Fathoms Deep Rep

7

Tr. Far from the homes we know numb to the sil - ken

A. Far from the homes we know numb to the sil - ken

Cl. *p*

Vln. 1

Vln. 2

Vc.

12

Tr. sharks and whales that brush us to and fro

A. sharks and whales that brush us to and fro

Cl.

Vln. 1

Vln. 2

Vc. *sim.*

Wedding Guest

"Oh, tell me, Ancient Mariner,
 Tell me it isn't true!
 Those people didn't die like this
 Nine fathoms deep in the cold abyss –
 Five-times-fifty women and men –
 That little boy, and his sister too –
 Tell me it can't be true!

Ancient Mariner

Oh, Wedding Guest, why would
 I mock the truth? This tale's so true
 It burns right through to every fibre
 Of my being, gnaws like a tiger
 At my mind - the death toll strikes
 At my very soul, only me on the lonely waves,
 Bailing bodies instead of water – five-times-fifty
 wasted lives over the side - alone, just me,
 all alone, alone on a wide, wide sea!"

16

Tr.
 The ghos-tly moon a-bove us sails in a black care less light
mp

A.
 The ghos-tly moon a-bove us sails in a black care less light
mp

Cl.
 The ghos-tly moon a-bove us sails in a black care less light
mp

Vln. 2
mp

Vc.
mp

SCENE 5 - Mist
Nine Fathoms Deep Rep

21

Tr. *mf* For all their light the stars are blind____ *p* We are lost to hu-man kind

A. *mf* For all their light the stars are blind____ *p* We are lost to hu-man kind

Cl. *mf* *p*

Vln. 2 *p* *mf* *p*

Vc. *mf* *p*

26

Tr. *mp* our dreams mi - grate____ like pa-per kites

A. *mp* our dreams mi - grate like pa-per kites

Vc. *mp*

SCENE 5 - Mist
Nine Fathoms Deep Rep

5

32

Tr.

diss - olve *p* fade *pp* e - va - por -

A.

diss - olve *p* fade *pp* e - va - por -

Cl.

p *pp*

Vln. 1

p *pp*

Vln. 2

p *pp*

Vc.

p *pp*

36 **rit.**

Tr. 

ate 

A. 

ate 

Cl. 

Vln. 1 

Vln. 2 

Vc. 

Wedding Guest

"Oh, Mariner, Ancient Mariner man,
You never, ever should have slain
That mighty Albatross – I fear
This cross you'll always have to bear."

2.20 - *We Are The Serpents Of The Deep*

SCENE 6 - The Water Snakes
2.20b Serpents Of The Deep

Cue - 1.20a A Garden Under The Sea (marimba recording)

Music by Dee Isaacs
Libretto by Gerda Stevenson

$\text{♩} = 80$
wind chimes

SOPRANO

ALTO

Piano 1

Piano 2

p

ped

we are ser-pents of the deep

we are ser-pents of the deep

4

S.

A.

Pno.1

Pno.2

pp

legato

pp

We slide we slip we glide we sli- ther hi- ther

We slide we slip we glide sli- ther hi- ther

SCENE 6 - The Water Snakes
Serpents of the Deep

2

Ancient Mariner

"Oh blessed vision of teeming life
Your pierce my heart with memory's pain
Your fellow creature I have slain
The gentle Albatross - she came with love
to heal us all, but hate's gall blinded me.

7

S. *sli- ther__ thi- ther__*

A. *__ sli- ther__ thi- ther__*

Pno.1 *pp*

Pno.2

10

S. *we*

A.

Pno.1

Pno.2 *p*

SCENE 6 - The Water Snakes
Serpents of the Deep

3

13

S. rise and fall and weave and coil high and low

A. weave and coil ebb and flow

Pno.1

Pno.2

16

S. gli- tter - ing o - cean tide

A.

Pno.1

Pno.2

SCENE 6 - The Water Snakes
Serpents of the Deep

4

18

S.

A.

Pno.1

Pno.2

21

S.

A.

Pno.1

Pno.2

we lin - ger and min-gle in span gled light

we lin - ger and min-gle

pp

legato

pp

SCENE 6 - The Water Snakes
Serpents of the Deep

5

24

S. and some- times dan- gle in

A. dang- le tan- gle

Pno.1

Pno.2

26

S. deep sea____ tan- gle come up for air on

A. deep sea____ tan- gle

Pno.1

Pno.2

SCENE 6 - The Water Snakes
Serpents of the Deep

6

29

S. sea shore shin - gle til the breeze makes our skin tin - gle

A. sea shore shin - gle til the breeze makes our skin tin - gle

Pno.1

Pno.2

32

S. then we slip in - to the waves

A. then we slip in - to the waves

Pno.1

Pno.2

rit.

34

S.

A.

Pno.1

molto dim.

ppp

Pno.2

ppp

34

35

36

Ancient Mariner

"I cast my knife

There and then into the waves – had I been wise

I'd have done so long before."

Wedding Guest

"Ha! You mean, after the horse had bolted

You locked the stable door!"

19 - *I Will Never Be Truly Free*

SCENE 6 - The Water Snakes
3.21 I Will Never Be Truly Free

Music by Dee Isaacs
Libretto by Gerda Stevenson

Ancient Mariner

"I cast my knife
There and then into the waves – had I been wise
I'd have done so long before."

Wedding Guest

"Ha! You mean, after the horse had bolted
You locked the stable door!"

♩. = 56

BARITONE

I ne - ver will be

6

tru-ly free_ from those five times fif - ty was-ted lives lost on this wide and lone - ly

SCENE 6 - The Water Snakes
I Will Never Be Truly Free

2

10

Bar.

sea they tru-sted me_ I took a fee_ and they paid

Pno.

Bass

15

Bar.

dear - ly with their lives_____ si-sters bro-thers hus-bands and wives lost on this

Pno.

Bass

SCENE 6 - The Water Snakes
I Will Never Be Truly Free

3

19

Bar.

wide and lone-ly sea they tru-sted me_ I took a fee_

Pno.

Bass

25

Bar.

their voi - ces

Pno.

Bass

SCENE 6 - The Water Snakes
I Will Never Be Truly Free

4

31

Bar.

e - cho_ on the wind ne - ver ne - ver

Pno.

Bass

37

Bar.

— can I be free

Pno.

Bass

41

Bar.

Pno.

Bass

41

Bar.

Pno.

Bass

Hermit

"... It always will be sung.
So, tell it true, and tell it good,
Tell it in every neighbourhood,
Through city, village, hill and dale,
Let it ring out, clear as a bell;
And now, my friend - farewell, farewell!"

4.22 - Georgian Chant

SCENE 6 - The Water Snakes

4.22 Deda Mogikv Desa

- My Son Has Died

traditional Georgian

$\text{♩} = 68$

SOPRANO

ALTO

TENOR

BASS

Ah

Ah

Ah

Ah

Ah

Ah

7

S.

A.

T.

B.

Ah

Ah

Ah

Ah

Ah

Ah

12

S.

A.

T.

B.

Ah

Ah

Ah

Ah

Ah

Ah

1.23 A Welcome Door

Music by Dee Isaacs
 Libretto by Gerda Stevenson

Hermit

"... It always will be sung.
 So, tell it true, and tell it good,
 Tell it in every neighbourhood,
 Through city, village, hill and dale,
 Let it ring out, clear as a bell;
 And now, my friend - farewell, farewell!"

$\text{♩} = 68$

SOPRANO

our *p* spi - rits weak our bo-dies sore from the roar of war we

ALTO

p We were washed up-on the shore spi - rits weak our bo-dies sore

TENOR

spi - rits weak our bo-dies *p* sore

BASS

p

6

S.

fled please lead us to a wel come door

A.

i'll lead you to that wel-come door

T.

i'll lead you to that wel-come door

B.

Solo

i'll lead you to that wel-come door

SCENE 8 - Arrival Of More Refugees
A Welcome Door

2

13 *Da Capo*

S.
A.
T.
B.

fo llow me fol-low me fo-llow me_ all the way_ fo-llow me_ all the way_

Ancient Mariner (to Wedding Guest)

"That honest man, delivered me to solid land.
And that's when I wandered through the town,
Heard the sound of the wedding band,
And found my way to the bridal door.
I won't be the last, there are many more –
They may be dragging their weary way
Right now, along a nearby shore."

2.24 - *Wedding Music Reprise (Instrumental)*

2.24 The Wedding Party Reprise

Music by Dee Isaacs

Libretto by Gerda Stevenson

Ancient Mariner

"...They may be dragging their weary way
Right now, along a nearby shore."

♩. = 96

Trumpet in B♭

Accordion

Tambourine

Violin 1

Violoncello

6

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

SCENE 8 - Arrival Of More Refugees
The Wedding Party Rep.

12

Accord.

Tamb.

Vln. 1

Vc.

Measures 12-18: The music is in a repetitive, dance-like style. The Accord. part has a melody in the right hand and a bass line in the left hand. The Tamb. part has a simple rhythmic pattern. The Vln. 1 part has a melody in the right hand and a bass line in the left hand. The Vc. part has a bass line in the left hand.

19

Accord.

Tamb.

Vln. 1

Vc.

Measures 19-25: The music is in a repetitive, dance-like style. The Accord. part has a melody in the right hand and a bass line in the left hand. The Tamb. part has a simple rhythmic pattern. The Vln. 1 part has a melody in the right hand and a bass line in the left hand. The Vc. part has a bass line in the left hand.

SCENE 8 - Arrival Of More Refugees
The Wedding Party Rep.

3

26 **cresc.** - - - - -

Tpt. *mf*

Accord. *mf*

Tamb. *mf*

Vln. 1 *mf*

Vc. *mf*

32

Tpt.

Accord.

Tamb.

Vln. 1

Vc.

SCENE 8 - Arrival Of More Refugees
The Wedding Party Rep.

4

38

Tpt.

ff

Accord.

Tamb.

Vln. 1

Vc.

Wedding Guest

"Mariner, I can't go back in there,
to chatter and pose for photographs - can't bear
the thought of all that rigmarole.
After what I've heard.
It would be absurd."

DRUM BEAT AND DARK, SUSTAINED CHORD.

Mother and Father

"Please help - we have nowhere to go!
Is there somewhere you may know -
A place with shelter, food and drink?"

...

Ancient Mariner

"Yes you - in a blink
He'll have you cared for - plenty space!"

MUSIC AS MORE BEDRAGGLED REFUGEES APPEAR.

...

Refugees

"We were washed up on rocks and shore,
Our spirits weak, our bodies sore;
From the lion's roar of war we fled,
Please lead us to a welcome door."

Wedding Guest

"I'll lead you to that welcome door!
Follow me, follow me, all the way - I'll go before!"

2nd TRANSITION:

INSTRUMENTAL MUSIC AS THE WEDDING GUEST LEADS EVERYONE BACK INTO THE LIBRARY.

1.25 Champagne Like Rain Reprise 2

Music by Dee Isaacs
Libretto by Gerda Stevenson

Wedding Guest
"I'll lead you to that welcome door!
Follow me, follow me, all the way – I'll go before!"

♩ = 108

TREBLE

ALTO

Flute

Piano

mf

mf

Accordion

The musical score is written for five parts: Treble, Alto, Flute, Piano, and Accordion. The key signature is one sharp (F#). The tempo is marked as 108 beats per minute (♩ = 108). The score consists of four measures. The vocal parts (Treble and Alto) and the Flute part are mostly silent, indicated by whole rests. The Piano part begins with a *mf* (mezzo-forte) dynamic and plays a melody of eighth notes. The Accordion part also begins with a *mf* dynamic and plays a melody of eighth notes. The Flute part has a *toy piano* (pianissimo) marking above it.

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

5

TREBLE

Cham pagne_ like rain

mf

Rain like cham-pagne

A.

Cham pagne_ like rain

mf

Rain like cham-pagne

Pno.

Accord.

7

TREBLE

fresh foun-tain of the grape we're co-ming round to fill you up A

A.

fresh foun-tain of the grape we're co-ming round to fill you up A

Pno.

Accord.

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

3

9

TREBLE

plea-sure you can't es-cape Cham pagne_like rain

A.

plea-sure you can't es-cape Cham pagne_like rain

Pno.

Accord.



12

TREBLE

Rain like cham-pagne fresh foun-tain of the grape

A.

Rain like cham-pagne fresh foun-tain of the grape

Pno.

mp

Accord.

*Mariner and
Wedding Guest speak
Repeat till cue*



SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

15

Fl.

mp

Pno.

18

TREBLE

A.

Fl.

Pno.

mf

mf

Cham pagne_like rain

Cham pagne_like rain

This musical score is for a scene titled 'SCENE 9 - The Wedding Reception' and a piece called 'Champagne Like Rain Rep. 2'. It is page 4 of the score. The first system, starting at measure 15, features a Flute (Fl.) and Piano (Pno.) part. The Flute plays a melody of eighth notes with triplet markings, starting on a G4 and moving up to a B4. The Piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The second system, starting at measure 18, introduces vocal parts for a Treble and Alto (A.) along with the Flute and Piano. The vocalists enter in measure 18 with the lyrics 'Cham pagne_like rain' and sing a melody of eighth notes, also marked with triplets. The Flute continues its melodic line. The Piano accompaniment remains consistent, with a dynamic change to mezzo-forte (mf) indicated at the start of measure 19.

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

5

21

TREBLE

A.

Pno.

Rain like cham-pagne fresh foun-tain of the grape fine

Rain like cham-pagne fresh foun-tain of the grape fine

Detailed description: This block contains the musical notation for measures 21 and 22. The Treble and Alto (A.) staves both feature triplets of eighth notes. The lyrics 'Rain like cham-pagne fresh foun-tain of the grape fine' are written below both vocal staves. The Piano (Pno.) accompaniment consists of two staves: the right hand plays chords (triads) and the left hand plays a simple eighth-note bass line.

23

TREBLE

A.

Pno.

pi not noir and meu-ni-er oak hints of char-don-nay let

pi not noir and meu-ni-er oak hints of char-don-nay let

Detailed description: This block contains the musical notation for measures 23, 24, and 25. Measures 23 and 24 continue the triplet pattern in the vocal parts with the lyrics 'pi not noir and meu-ni-er oak hints of char-don-nay'. Measure 25 shows the vocal parts ending with a triplet of eighth notes and the word 'let'. The Piano accompaniment continues with chords in the right hand and a bass line in the left hand.

SCENE 9 - The Wedding Reception
Champagne Like Rain Rep. 2

26

TREBLE

joi - de vivre pop all your corks hip hip hip hip hoo - ray

A.

joi - de vivre pop all your corks hip hip hip hip hoo - ray

Pno.

28

TREBLE

hip hip hip hoo-ray hey

hip hip hip hoo-ray *f*

A.

hip hip hip hoo-ray hey hip hip hip hoo-ray *f*

Pno.

LH

Accord.

mf

The musical score is for a wedding reception scene. It features four staves: Treble, Alto (A.), Piano (Pno.), and Accordion (Accord.). The key signature is one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score begins at measure 26 and ends at measure 28. The lyrics are 'joi - de vivre pop all your corks hip hip hip hip hoo - ray' for measures 26-27, and 'hip hip hip hoo-ray hey' for measure 28. The piano part includes a bass line and a treble line. The accordion part includes a treble line and a bass line. The alto part includes a treble line and a bass line. The treble part includes a treble line and a bass line. The piano part includes a treble line and a bass line. The accordion part includes a treble line and a bass line. The score is written for a wedding reception scene.

Wedding Guest

"But another boat-load made it through –
Can't you see? They're as real as me and you!"

Second Guest

"Come – you've had a bad dream."

SCENE 9 - The Wedding Reception
2.26 Now's The Day Reprise

Music by Dee Isaacs
Libretto by Gerda Stevenson

$\text{♩} = 100$

SOPRANO

Now's the day and now's the
mf

Harp 1

mf

Harp 2

mf

Violoncello

mf

The musical score is written for four parts: Soprano, Harp 1, Harp 2, and Violoncello. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 100. The Soprano part begins with a whole rest in the first measure, followed by a half rest in the second measure, and then the vocal line for 'Now's the day and now's the' starting in the third measure. The Harp 1 part plays a continuous arpeggiated figure throughout the piece. Harp 2 is silent for the first two measures and then joins the Harp 1 part in the third measure. The Violoncello part plays a simple bass line consisting of whole notes: C2, F#2, and C3.

SCENE 9 - The Wedding Reception
Now's The Day Rep.

2

4

S.

hour They've tied the knot they_ feel the power Of

f

Hp. 1

Hp. 2

Vc.

SCENE 9 - The Wedding Reception
Now's The Day Rep.

3

7

S.

shi - ning pro - mise made a pledge that sheds for them a light

Hp. 1

Hp. 2

Vc.

mf

mf

SCENE 9 - The Wedding Reception
Now's The Day Rep.

4

Il

S. 
In dar - kest
mf

Hp. 1 
mp *mf*

Hp. 2 
mp *mf*

Vc. 
mp *mf*

SCENE 9 - The Wedding Reception
Now's The Day Rep.

5

14

S.

hours A flame so bright it leads them on a long the

Hp. 1

Hp. 2

Vc.

The musical score is written for four parts: Soprano (S.), Harp 1 (Hp. 1), Harp 2 (Hp. 2), and Cello (Vc.). The key signature has one sharp (F#), and the time signature is 4/4. Measure 14 starts with a treble clef for the vocal part and a grand staff for the harps. The vocal line begins with a quarter note on G4, followed by a half note on A4, and then a series of eighth notes. The harp parts provide accompaniment. Hp. 1 plays a continuous eighth-note pattern. Hp. 2 plays a descending eighth-note pattern in the first measure, then rests. The cello part plays a low, sustained note in the first two measures, then a half note in the third measure.

SCENE 9 - The Wedding Reception
Now's The Day Rep.

6

17

S.

win - ding un - known trail The joy and pain of life's tra - vail

Hp. 1

Hp. 2

Vc.

The musical score is written for four staves. The vocal staff (S.) is in treble clef with a key signature of one sharp (F#). It contains the lyrics: "win - ding un - known trail The joy and pain of life's tra - vail". The two harp staves (Hp. 1 and Hp. 2) are in treble and bass clefs. They play a rhythmic accompaniment of eighth and sixteenth notes. The cello staff (Vc.) is in bass clef and contains whole rests. Dynamics include mf (mezzo-forte) for the harp parts.

SCENE 9 - The Wedding Reception
Now's The Day Rep.

21

Hp. 1

Hp. 2

mf

mp

Vc.

The musical score is for a scene titled "SCENE 9 - The Wedding Reception" with the subtitle "Now's The Day Rep.". It is page 7 of the score. The score is for four parts: Hp. 1, Hp. 2, Vc., and a vocal part. Hp. 1 and Hp. 2 are grand staves with treble and bass clefs. Vc. is a single bass staff. The vocal part is a single bass staff. The score consists of four measures. Hp. 1 and Hp. 2 play a rhythmic pattern of eighth and sixteenth notes. Vc. plays a single note in each measure. The vocal part is a single note in each measure. The score is marked with dynamics *mf* and *mp*, and includes a crescendo hairpin.

SCENE 9 - The Wedding Reception
Now's The Day Rep.

8

25

S.

In un - ion they are strong

p

Hp. 1

p

Hp. 2

p

Vc.

Div.

p

pp

The musical score is written for Soprano (S.), Harp 1 (Hp. 1), Harp 2 (Hp. 2), and Violoncello (Vc.). The Soprano part begins at measure 25 with the lyrics 'In un - ion they are strong'. The Harp 1 and Harp 2 parts provide accompaniment. The Violoncello part has a 'Div.' (divisi) marking and dynamic markings of p and pp. The score ends with a double bar line.

SCENE 9 - The Wedding Reception
3.27 Oh Wait Till You Taste It Reprise

Music by Dee Isaacs
Libretto by Gerda Stevenson

SOPRANO

TENOR 1

BASS 2

Accordion

Violin 1

Violoncello

Bass Guitar

the

Oh wait til you taste it the

the

This musical score is for a 4/4 time piece. The vocal parts (Soprano, Tenor 1, Bass 2) enter in the third measure with the lyrics 'the', 'Oh wait til you taste it the', and 'the' respectively. The instrumental ensemble, consisting of an accordion, violin, cello, and bass guitar, begins in the first measure. The accordion plays a continuous eighth-note pattern in the bass clef. The violin, cello, and bass guitar provide harmonic support with eighth-note and quarter-note figures.

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

4

S. 
fla - vours that lace it you'll ne - ver have munched on the like

T. 
fla - vours that lace it you'll ne - ver have munched on the like

B. 
fla - vours that lace it

Accord. 

Vln. 1 

Vc. 

Bass 

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

3

7

S.  lu - scious shwar-ma from

T.  Lau_ lau_ par - cels from sun - lit ha- wai

B. 

Accord. 

Vln. 1 

Vc. 

Bass 

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

10

S. 
down town du - bai

T. 

B. 

Accord. 

Vln. 1 

Vc. 

Bass 

13

S.

T.

B.

fried man- tou from far off shang_hai Your taste buds will crave to

Accord.

Vln. 1

click click click

pizz

Vc.

Bass

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

17

S. 
ma-la-ga tan from si - chu-an rain - bow su - shi from Ja-pan

T. 
give them a try And de-

B. 
give them a try

Accord. 

Vln. 1 

Vc. 

Bass 

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

7

20 **molto rit.**

S. oh don't you a dora a spi-cy pa-ko-ra

T. li-sciious pa-ko-ra oh don't you a dora a spi-cy pa-ko-ra

B. oh don't you a dora a spi-cy pa-ko-ra don't you a dora a spi-cy pa-ko-ra

Accord.

Vln. 1

Vc.

Bass

The musical score is written for a vocal trio (Soprano, Tenor, Bass), piano, violin, viola, and bass. The vocal parts feature lyrics in Italian and English. The piano part provides harmonic support with chords and single notes. The string parts (Violin 1, Viola, Bass) provide a rhythmic and harmonic foundation. The score includes triplets and a 'molto rit.' (molto ritardando) marking.

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

23 **Serving spoons percussion**

S.

T.

B.

Accord.

Vln. 1

Vc. *pizz*

Bass

The musical score is written for five measures. The vocal parts (S., T., B.) are in treble and bass clefs, respectively, and contain whole rests throughout. The accordion part consists of eighth-note patterns in the right hand and whole notes in the left hand. Violin 1 plays a melody of eighth notes, while the cello and bass provide a steady eighth-note accompaniment. The cello part is marked with a *pizz* (pizzicato) instruction.

28

S. 
did e - ver a ve - nue pro

T. 
did e - ver a ve - nue pro

B. 
did e - ver a ve - nue pro

Accord. 

Vln. 1 

Vc. 
arco

Bass 

SCENE 9 - The Wedding Reception
Oh Wait Till You Taste It Rep.

32

S. vide such a me nue A tri - umph of sen - sual de -

T. vide such a me nue A tri - umph of sen - sual de -

B. vide such a me nue A tri - umph of sen - sual de -

Accord.

Vln. 1

Vc.

Bass

34

S. light

T.

B. *f* tri - umph of sen - sual de - light

Accord. *f*

Vln. 1 *f*

Vc. *f*

Bass *f*

4.28 There Was A War

Finale

Music by Dee Isaacs
Libretto by Gerda Stevenson

♩ = 92

TREBLE

SOPRANO

ALTO

TENOR

BASS

There was a war there was a man

There was a war there was a man

There was a

There was a

There was a

mf

mf

mf

mf

mf

mf

SCENE 9 - The Wedding Reception
There Was A War - Finale

2

4

Tr. *mp* there was a man A ship and a crew

S. *f* there was a man A ship and a crew they sailed a span of the wild salt

A. *f* war there was a man A ship a crew they sailed a span

T. *f* war there was a man A ship a crew they sailed a span

B. *mp* war there was a man A ship a crew *f* Spa - n

9

Tr. *mp* and a bird flew on wings of love *p* til she was slain

S. *mp* sea and a bird flew on wings of love *p* til she was slain

A. *mp* sea and a bird flew on wings of love *p* til she was slain

T. *mp* sea bird love *p* til she was slain

B. *mp* And bird flew love *p* slain

SCENE 9 - The Wedding Reception
There Was A War - Finale

3

13

Tr. gain_ Who will say who is to

S. May her spi-rit rise a gain_ who will_ say who is to

A. May her spi-rit rise a gain_

T. slain_ slain a gain_

B. slain slain gain

17

Tr. blame Who car-ries shame in this game of win or_ lose

S. blame, who car-ries shame in this game of win or_ lose, who will choose to

A. who car-ries shame in this game of win or lose to

T. of win or lose to

B. of win or lose

SCENE 9 - The Wedding Reception
There Was A War - Finale

4

22

Tr.  prayer

S.  live_____ and share the prayer of those whose on - ly care is to

A.  live_____ pra- yer of those whose on - ly care is to

T.  live_____ prayer_____

B.  li - ve prayer_____

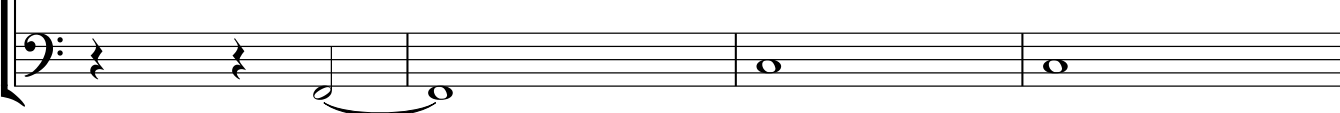
25

Tr.  out be-yond be - liefs_____ or wrong do ing_ and right

S.  breathe the air of peace? *Hum*

A.  breathe the air of peace_____ Hm_____


T.  peace_____ Hm_____


B.  peace_____ Hm_____

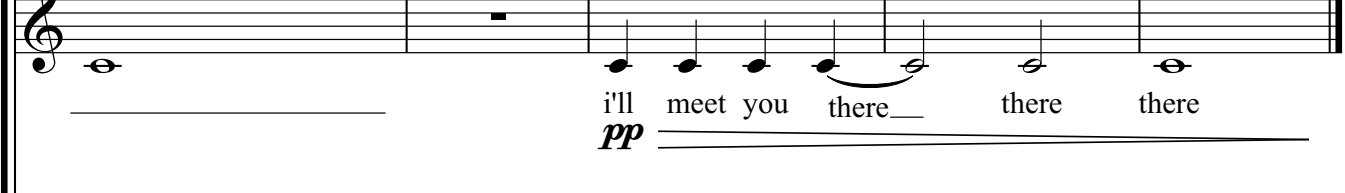
SCENE 9 - The Wedding Reception
There Was A War - Finale

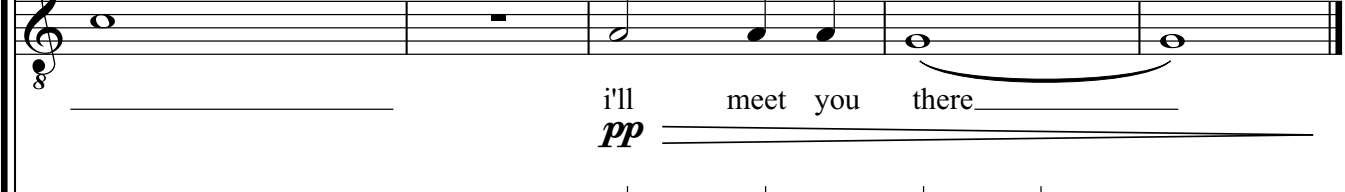
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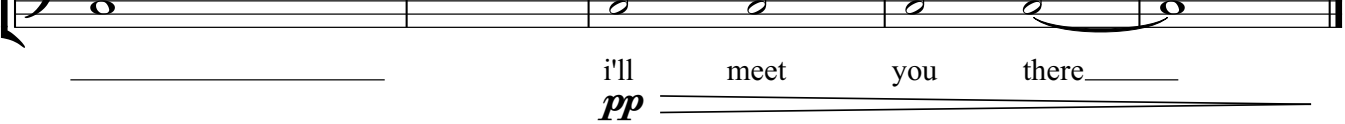
29

Tr. 
do- ing is a field i'll meet you there
pp

S. 
i'll meet you there
pp

A. 
i'll meet you there there there
pp

T. 
i'll meet you there
pp

B. 
i'll meet you there
pp